

# THE SCHOLASTIC.

DEVOTED TO THE INTERESTS OF THE STUDENTS.

*Disce quasi semper victurus; vive quasi eras moriturus.*

Volume VIII.

NOTRE DAME, INDIANA, MARCH 20, 1875.

Number 26.

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Volume VIII.

NOTRE DAME, INDIANA, MARCH 20, 1875.

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## Lewandowski of Lubosz.

BY J. M. J. G. Graham

[“You ask me to take an oath that I cannot take. Never shall I be induced to take it. I well know what lot is reserved for me, but, although my strength is exhausted by unremitting toil; although my hair has grown grey in the service of the Catholic Church, I am ready to suffer fines, prison, banishment, nay, if need be, DEATH itself, without repining. But take an oath on this matter to an officer of the State—NEVER! You may record these words in my indictment.”—*Father Lewandowski to the Satrap in Posen.*]

II.

Well done, Lewandowski, brave champion of right,  
The prayers of the faithful are with thee to-day ;—  
While the angels, who crown those who fight the good fight,  
Are guarding thee safe on the heavenly way!

III.

What are prisons or death to the soul of the free,  
Who scorn to bow down to the base tyrant's nod ?  
What power has the State o'er a true man like thee,  
Whose heart knows no fear but a child's fear of God ?  
The tyrant may threaten with torture and death,—  
Or tempt with false seeming, like Satan of old,  
But, with eye fixed on Heaven, thy last, trembling breath,  
Defies the base tyrant and prays for the Fold !

IV.

When Bismarck and Wilhelm and their Teuton *canaille*  
Have gone to the devil from the death-bed of shame,  
The angels of heaven shall raise to the sky,  
The halo of glory which honors thy name !

## Kings of the Forest.

We look with admiration upon the grand pyramids and towers of antiquity, whose construction has been prompted by the vanity of ambitious people, with a view to perpetuate their glory to future generations, and which embody so vast an amount of human effort and genius. From these let us turn, to note the sublimity of those stately monuments of the forest, which have been “reared without toil by the silent force of Nature.” Has the fruit of human effort anywhere left a more imposing memorial of antiquity than the stately old sentinels which for forty centuries have kept watch by the Nile? Nor were these prior in time to the cypress, which shades the church-yard of Santa Maria del Tule, in the State of Oaxaca, in Mexico; measuring 112 feet in circuit, and manifesting an antiquity of 5,124 years, even now it presents no signs of decay. Thus many of those proud old monarchs of the forest, which had their beginning in the remotest ages, “have survived the habitual period of their species, and still enjoy the luxuriance of their prime.”

Among others of those lofty spires of the vegetable kingdom, worthy of our attention, may be mentioned the cedars of Lebanon, so frequently referred to in the Sacred Writings. They consist at present of seven large trees, and a number of smaller ones; they are situated in an elevated valley of the Mountains of Lebanon, 6,172 feet above the level of the Mediterranean. De Candolle supposes the oldest of them to be 1,200 years old.

Lombardy boasts of an evergreen cypress, proved by authentic documents, “to have been a considerable tree 40 years before the Christian era. This tree is very common in places of sepulture in Eastern countries, and, on account of its lofty appearance and dark-green foliage, forms a very imposing feature in Oriental scenery.

The olive-trees situated on the Mount of Olives are known to have existed as early as the year 1217, when the Turks captured Jerusalem, and they are probably contemporary with the coming of Christ.

The oak, so common in our locality, exhibits specimens of trees not less lordly and imposing in their appearance than any of their sister kinds. The great oak at Saintes, in Southern France, is supposed to be 2,000 years old and measures 90 feet in girth. The Cow-trope oak is at least 1,800 years old, and measures 78 feet in circuit. Imagine, if you will, a more attractive spectacle than the massive live-oaks of Florida, robed in their rich, green mantle of foliage and projecting their long winding arms to a distance of 150 feet from the main trunk, thus presenting so inviting a refuge for man and beast from the warm parching Southern sun. Not less winning is the cool refreshing shade furnished by the sacred Banyan, as it flings its gnarled branches again and again into the earth, thus multiplying its foundation and supporting a leafy dome sufficient to shelter no inconsiderable army. Though not so massive in extent, yet far more enduring, is the well-known historic dragon-tree at Orotava, on the island of Teneriffe. It measures but 69 feet in height, and is 79 feet in circumference. It has been twice decapitated during the present century by storms; and so slow is it in its growth that it has not perceptibly increased in diameter during a period of 400 years. From this lowly old pioneer, let us climb to the summit of the celebrated Eucalyptus, which flourished in the gulches of Australia, and rears its lofty head higher than the dome of St. Peter's. Noted alike for its size and longevity is the oriental plane-tree, one of which, in Constantinople, measures 100 feet in height and 150 in circumference; the aged ones are mostly hollow. Nor can we pass without notice the broad, graceful chesnut, whose fruit, though clothed like the words and actions of some men, in a garb presenting an appearance so sharp and pointed, yet, when extricated from its repulsive exterior, reveals to us a rich storehouse of delicious food. Among

the most famous chesnut-trees might be mentioned the one at Fortworth, in Gloucestershire, England, which was a large tree in the reign of King Stephen, and is over one thousand years old. The Great Chesnut of Mount Etna presents a fragmental appearance, seemingly consisting of several separate trees, supposed by some to be shoots from the original tree; but Jean Houel, who examined the tree, says "they are all portions of one tree, measuring 175 feet in circumference."

Nature in the erection of her many lofty towers, has seldom found occasion to call art to her assistance to maintain them. However, in the case of the famous lime or linden-tree of Wirtemburg, called the "Great Linden"—it was found necessary to use mechanical means to preserve the tree; and for the past four centuries its heavy branches have been supported by 67 massive stone columns; the number is now increased to 106, many of which are said to be covered with inscriptions. The tree is probably 1,000 years old, measuring 35½ feet in circumference.

Rearing its head high above all monuments of stone and iron, adorning the places of British sepulture, may be seen the elegant yew tree; perhaps the most remarkable of which is that described by Evelyn, which stood in Brabourne church-yard, in Kent. It was believed to be 2,500 years old, and measured 59 feet in girth. It is said that this tree, which has long since disappeared, was probably contemporary with the founding of Rome. "Thus the growth and decline of a great empire was spanned by the duration of a single life."

Here in our own fair Republic, where the general surroundings seem especially conducive to the immense development of human powers, nature, too, seems to have been flattered into one of her happiest outbursts, resulting in the production of the celebrated Sequoias, of California. Less noted perhaps for their longevity than a few other trees, yet towering aloft as they do to a height of from 450 to 500 feet, and, possessing at a height of 300 feet a diameter of 18 feet, they are for grandeur and beauty of stature the acknowledged princes of the forest. The oldest of them is supposed to be 3,000 years old.

We might extend our enumeration indefinitely, yet the instances above cited will suffice to show that amid all the grand display and bustle of the world, unseen and silent forces which are constantly at work are capable of producing the most wonderful effects. Thus the yellow sunlight and invisible gases when transmuted and consumed by vegetable power, rear themselves into magnificent towers which it is beyond the power of human skill to imitate.

BLOOMFIELD.

### Benjamin West.

In a pleasant home in Springfield, near Philadelphia, a little boy of seven years old is sitting patiently by a cradle. In the cradle lies the sleeping infant of his eldest sister. It is summer; and as the flies would annoy the child, break up its nap, little Benjamin has been stationed by the cradle, fly-flap in hand, to guard its slumbers. The doors and windows of that early-time house of 1745 are all open, and Benjamin sees his mother, in her plain Quaker garb, moving about the flower-beds in her garden and gathering the fresh blooms. Everything is so quiet, so beautiful to the eyes of the little boy, and such a peace fills his young heart. The infant in the cradle seems to feel the charm of the air,

for it smiles in its sleep; smiles so sweetly that a wish rises in the heart of little Benjamin to draw the baby and to draw its *smile*. Noiselessly he creeps to the open family writing-desk, finds paper, pen, and red and black ink. He is too much absorbed in his drawing to notice his mother's return from the garden. She even has time to look over his shoulder, and, seeing the picture, snatches it from him in a transport of affectionate surprise, exclaiming to her daughter: "I declare, he has made a likeness of little Sally!"

She kisses her shy Benjamin, and when his father comes home shows the picture to him; and, Quakers though they are, the whole family are delighted with this first attempt.

When Benjamin was eight years, a party of roaming Indians paid their summer visit to Springfield. They were very much pleased with some sketches he showed them of birds and fruits and flowers; for in such matters many of these Indians had both taste and skill. They showed him their paintings and embroideries in return, and taught him how to prepare the reds and yellows with which they stained their weapons. His mother, like all good housekeepers, had her indigo for bluing her clothes in the wash-tub, and thus Benjamin was supplied with red, blue, and yellow; the three primary colors. The Indians, unwilling to leave so promising a lad in ignorance of their other accomplishment, taught him archery; in which he became so expert as to shoot all the handsome birds that refused to sit for their likenesses on milder terms.

Still there was something else wanted. He could draw; he had colors; but how was he to lay on these colors skilfully? Alas! there were no "Art Emporiums" in those days, even in Philadelphia, much less in Springfield. A neighbor told him that colors were laid on with brushes made of camel's hair. Alas! there were no camels in America, as there were no Art Emporiums. But our Benjamin was not cast down. All at once, he was in possession of brushes that worked admirably in his fingers; but, at the same time, pussy was calling forth all sorts of sympathetic attentions from the family. They said: "Kitty must be sick; for see how she is losing her fur!" This went on for some time, until Benjamin relieved their anxieties by telling them how amiably she had furnished him with brushes!

At last, Mr. Pennington, a relative of Benjamin's, sent him a box of colors, canvas, and six engravings by Greville. The boy was dumb with happiness. He placed the box on a chair at his bedside, and, for the first time in his life, could not sleep. He was up with the dawn; carried his treasures to the garret, took out his canvass, chalk, colors, hung up his engravings and began his work.

The result was, not a *copy* of any one of the six engravings, but a composition of his own, in which he was assisted by the figures in the engravings.

In his ninth year, he accompanied his relative, Mr. Pennington, to Philadelphia. There he saw the paintings of a Mr. Williams—the first specimens of art in color the boy had ever seen—and actually burst into tears. The artist was surprised at so much feeling, and while talking with Benjamin, asked him "What books do you read? You should read the lives of great men." Benjamin replied: "I read the Bible and the Testament, and I know the history of Adam, and Joseph, and Moses, and David, and Solomon, and the Apostles."

We shall not attempt to follow Benjamin in all his adventures; we shall not even describe his first visit to

Europe, how lords, and ladies, and princes, vied with each other in attentions to the young American artist; who pleased everyone by the simplicity of his manners. Nor shall we try to tell all the circumstances under which Cardinal Albani,—who, though old and blind, had such delicacy of touch, that he was regarded as the supreme judge of medals and engravings on stone—held the young American in his hands who had come to Rome to study the fine arts. In the course of his long and successful career, he was appointed President of the Royal Academy of Great Britain, and his patrons were the King of England and its nobility.

He took his place as the successor of Sir Joshua Reynolds on the 24 of March, 1792. So regular were his hours of labor, that to describe one day was to describe years. He rose early, studied before breakfast, began to paint at a regular hour, and continued his painting until 4 o'clock P. M. To render his pictures worthy of the patronage they received, he trimmed his midnight lamp for study, as well as gave to it his morning hours. His pictures were historical rather than religious, even when his subjects were drawn from the Scriptures. His hold upon the human heart was therefore less deep; and in this, he was a Quaker to the last day of his life.

His picture of "Christ Healing the Sick," was painted for the Hospital at Philadelphia, where it is still to be seen; and the profits arising from its exhibition aided in enlarging the building. West died in England on the 11th of March, 1820, and was buried in St. Paul's Cathedral beside Reynolds, Opie and Barry.

E. A. S.

### Comparative Criticism.

Comparative criticism, undoubtedly the highest field of intellectual achievements, is at the same time the most thankless and least paying venture the man of letters can essay. But as the critic is indispensable to literature, so is the thoughtful, reasoning man who has judgment, force and temerity sufficient to weigh the merits of the critic and give to the world the result of his comparisons.

The filter is essential to the reservoir that the waters from the skies may become palatable and wholesome to the physical man, and so is the judicious critic that the life-giving currents of literature may be disintegrated from the slimy sediment of corruptions and impurities.

But he, who would assume the garb of critic, has not always the mote removed from the eye of his judgment, and the apartments of his intellect may not have been swept and garnished,—in a word, he may be narrow-minded, bigoted and opinionative, and altogether a spurious counterfeit of the true critic. The fast-reading and bitter-thinking world cannot pause, in the incessant rush of events, to weigh the merits of the estimate marked by one who is universally regarded as a thoughtful and competent analyst. The assayer of metals affixes his stamp, and the gold passes from hand to hand, very few ever thinking to question the trustworthiness of the assayist and fewer still competent to decide for themselves the real value of the ore. Here, then, is at once seen the grandeur, and the responsibility of the comparative critic, and the necessity for the most eminent qualifications. The critic so far from being lifted above the weakness and temptation of ordinary men, is placed upon the giddy pinnacle beyond the assistance of his fellows, where the desire is almost irresistible to plunge down into the rapid valley of indis-

criminating panegyric, or the no less destructive declivity of cynicism.

The one is the effeminate disposition to praise everything that is striking or novel, and which renders the critical judgments of the fair sex so very nearly worthless; the other the exuberant humor of the finely-wrought organization turned to sub-acid by a comprehensive knowledge of the possibilities of mankind and the hideous mockery of what actually is. The contrast of the heroic and the real may be humorous at first for its very absurdity, but sooner or later the anxiety of constant hope and constant disappointment in the improvement of the race must end in bitterness. Humor is but a perception of the incongruity in the contemptuous parallel between what is, and what should be.

The true critic cannot divest himself of this faculty, and he almost invariably finds it insatiate in its demands for food; it is the condition of the victim of opium, seating itself more firmly upon him as the years increase, and demanding larger supplies as all the faculties of the soul become condensed into this one sense. The strength of character, the symmetry of form, and the purity of thought, that had once such charms for his admiring eye are fated to pall upon his growing appetite until at last the sublimity of human perfection would fail to please. The poor workman turning his wheel in the face of the magic *phenakistoscope*, fails to meet there requirements of the sense and, while the sweat is starting from every pore with the severity of his effort, is called upon for more violent exertion.

Cynicism is in itself so essentially antagonistic to the true critic and marks so conspicuously the absence of the highest nobility of the mind, (and yet so very natural in the progress of reflective study) that it renders any true appreciation of motives of action an impossibility.

The comparative critic must be a comprehensive man, universal in his sympathies, and with a ready perception of the truth in whatever guise it may be found, and an immitigated scorn for whatever compounds with falsehood and sordid obloquy. He must needs be characterized, as Lowell says in speaking of Carlyle, by the Sleuth-hound instinct which presses on to the matter of his theme, and never turned aside by a false scent, in his hunger for intellectual nourishment. And it is also requisite that the aesthetic perception should remain subsidiary to the metaphysical and ethical sense; hence it is that the greatest poets seldom make good critic's. A sympathetic appreciation of character—the delicate tracery of the soul,—of the good which is in man, and which under more favorable circumstances might have been the means to grander results; a ready charity for human weakness and imperfection, and a disposition to attribute to men, the best possible motives consistant with their works; a spotless purity of thought and expression, and lastly, a perfect and absolute independence of the judgments of others, can alone render the critic great.

The number of great critics which the world has produced is necessarily very small. The poet may be born a poet, but the critic must be educated, and the most extensive and exhaustive study of men, of languages, and of nations are necessary—life is indeed too brief to accomplish the great result. When we recall such names as Hume, Gifford, Johnson, Addison, Gibbon, Burke, Jeffrey, Allison, Macaulay, Sidney-Smith, Lamb, Thackeray, Poe, Tuckerman, Emerson, Carlyle, Whipple and Lowell, men who

carved and adorned the grand monument of the English language, and when we ponder upon the opinions they entertained of one another, the mind returns from its flight wearied, dissatisfied and doubting still. However much we may admire their genius, if we accept their own statements, we are forced to conclude that there was not one great critic among them all; and we must lower our standard of perfection, or accept the alternative that absolute greatness in criticism is an impossible attainment.

T. A. D.

### John Gay.

"Of manners gentle, of affections mild;  
In wit, a man; simplicity, a child." Pope.

John Gay, the founder of the English opera, was born at Barnstaple, Devonshire, in the year 1698. His family was reduced in circumstances; and at the death of his parents in 1694, Gay was apprenticed to a silk-mercer in the Strand, London. Disliking this employment, he soon obtained his discharge from his master. Turning his attention to poetry, he, in 1708, brought out a poem in blank verse entitled "Wine." On 1709, he brought out his "Rural Sports," a descriptive poem dedicated to Pope. He now obtained the appointment of domestic secretary to the Duchess of Monmouth. In the same year he brought out a comedy, entitled "The Wife of Bath;" but it did not succeed.

In 1714, appeared "The Shepherd's Week," in six Pastorals. Three Pastorals were written by Gay to throw ridicule on those of Ambrose Philips. But they became popular not as satires, but on account of their comic humour and life-like descriptions of country-life. "The Pastorals are very pleasing and poetical productions." Gay, in his address to the "courteous reader," says: "Thou wilt not find my shepherdess idly piping on oaten reeds, but milking the kine, tying up the sheaves; or, if the hogs are astray, driving them to their sties. My shepherd gathereth none other nose-gays but what are the growth of our own fields; he sleepeth not under myrtle shades, but under a bridge; nor doth he vigilantly defend his flock from wolves, because there are none." It has been remarked that Crabbe, in his views of rural life, has followed Gay, but with an noble aim and effect to which Gay never aspired. In February 1715, appeared a tragic-comic pastoral farce entitled "What d'ye call it?" which his audience had "not wit enough to take." The next year he brought out his "Trivia," or the art of walking in the streets of London, and "The Fan," a poem in three books. Trivia, in which poem was assisted by Swift, is in the mock-heroic style. It gives an account of the dangers and obstacles that were then encountered in the narrow, crowded streets of the metropolis.

Gay was always wishing for public employment, although he was unfit for it; and, in 1714, he obtained his wish. He in that year quitted the Monmouth family, in order to accompany Lord Clarendon, on his embassy to Hanover, as his Secretary. But he soon tired of this employment, and on the 23rd of September of the same year, but two months after he had set out, he returned to England. His friends now urged him to write, and, in 1717, there appeared "Three Hours after Marriage." Some personal satire, and indecent dialogue, along with the improbability of the plot ruined, this production. It fell into disgrace; and Gay, fearing that Pope and Arbuthnot might suffer from their supposed connection with it, took, "all the shame on himself." But the trio were attacked in two pamphlets, and Pope's quarrel with Cibber is said to have originated in this unlucky drama. On the failure of this drama, Gay became silent and dejected. In 1720, he published his poems by subscription, and realized £1,000. He was also presented with South-sea stock, which was

supposed to be worth £20,000; but he lost it all by the explosion of that bubble. This calamity almost overwhelmed Gay, but his friends encouraged him to further literary exertions. In 1724, appeared "The Captives" which was brought out with moderate success.

In 1726, at the request of the Princess of Wales, he wrote a volume of Fables for her young son, the Duke of Cumberland. They are the most pleasing and entertaining of all his works; and are the best in the English language. They, and "The Ballad of Black-eyed Susan," are the only productions of Gay that are at present much read. Swift, when he visited England in 1727, suggested to Gay the plan of "The Beggar's Opera," which was his next production. His friends were doubtful, at first, about the success of this piece; but they were soon reassured. It was received with unbounded applause. The songs and music of the piece were popular, and its political satire was also a recommendation. "The Beggar's Opera is still popular on account of its variety, and spirit, but as it has succeeded in making highway-men and highway-life agreeable and attractive, it is not to be commended for its morality." Many persons have denied that the acting of The Beggar's Opera is injurious; but the following curious fact, related by Allibone, is sufficient to prove that it is. "In the year 1773, Sir John Fielding told the Bench of Justices that he had written to Mr. Garrick concerning the impropriety of performing "The Beggar's Opera," which never was represented without creating an additional number of thieves; and they particularly requested, that he would desist from performing that opera on Saturday evening. Such also were the fears of the Church, as to the effect of this play, that Dr. Herring, then Archbishop of Canterbury, preached a sermon against it; and Dean Swift was writing in favor of it in the Intelligencer."

The Beggar's Opera when it first appeared, had a run of sixty-two nights, and it "became the rage of town and country." It has given rise to the English Opera, a kind of "light comedy enlivened by songs and music." Gay, encouraged by the success of "The Beggar's Opera," brought out a sequel to it, entitled "Polly;" but it was forbidden to be played, as it was supposed to contain sarcisms on the court. The poet published it by subscription, and it brought him great profit from the opposition. Gay had, by this time, amassed a considerable sum by his writings; and he was now received into the house of his patrons, the Duke and Duchess of Queensbury, where he spent the remainder of his life. During this time he wrote some additional fables, and corresponded with his friends, among whom were Pope, Swift, and Arbuthnot. He was suddenly carried off by an attack of inflammatory fever on the 4th of December, 1732. He was buried in Westminster Abbey, where a fine monument was erected to his memory by the Duke and Duchess of Queensbury.

Among the other works that Gay produced may be mentioned: "The Distressed Wife," a Comedy; "Achilles," an Opera; "Dione," a Pastoral; besides many songs and ballads. Gay's works have nearly all lost the great popularity that they obtained. They were written for the time, and to suit the tastes of the people. He has the licentiousness, without the elegance of Prior. His Fables are undoubtedly the best in the English language. If they lack the nationality or rich humor, and the clearness of La Fontaine's, they are light and pleasing, and the versification is always smooth and correct. The fable of "The Hare with Many Friends" was no doubt drawn from Gay's own experience. The song of Black eyed Susan and the ballad, commencing "Twas when the seas were roaring," are full of characteristic tenderness and lyrical melody. The latter ballad is said by some to have been the joint production of Swift, Arbuthnot, and Gay; but this has never been proven. Of all Gay's works there are few that deserve to be remembered. Nearly all are stained with the licentiousness of his day. His Fables, and some of his Songs and Ballads, are the only productions that are now much read, and they are about the only one's that deserve remembrance. "As a poet, his merits were great; as a man, he was indolent, amiable, and irresolute; as a moralist, he is entitled to no consideration whatever. He lived with no higher purpose than to please, and died with the consciousness that he had done little or nothing to profit or instruct."

FAIRFIELD.

### A Few Words on Bears.

Although the bear family comprises but a small number of species, yet it is one of the most widespread of all the carnivora. There are but two places on the earth's surface, Africa and Australia, where it is not found. And it is quite possible that bears may still be found in Africa, for, of the vast unexplored area of that continent, we know but little. Ehrenberg and Forskal speak of a black plantigrade animal, called by the natives *harvai*, which they saw and hunted, but in vain. However, until a specimen is produced, it must be held that there is no African bear. In Australia there is an animal which resembles in appearance the bear, and is called the Australian bear, but it is not recognized by naturalists. The general characteristics of the bear family are their great, shaggy, impenetrable coat; the massiveness of their hinder parts, and their ungainly shambling gait during locomotion. They differ, in some respects, from the more truly carnivorous animals, for they seem to thrive on either a purely animal or vegetable diet. Their manner of killing the animals which they eat, is also peculiar to themselves. The bear, on seizing its victim, crushes the body, and, at the same time, inflicts fearful wounds with its hind feet. The feet are armed with long, sharp claws, not retractile, but crooked, and sharp at the tips; though the sharpness is not that of a point, but of a chisel. This accounts for the terrible, gashing wounds which are inflicted by a single stroke of the paw. The sagacity, strength, and almost incredible tenacity of life which the bear possesses, render it a most formidable combatant. Those of them that inhabit cold climates hibernate during the winter, and, in this respect differ from the characteristic carnivora. During hibernation a remarkable phenomenon takes place in the animal's digestive organs. The stomach, no longer supplied with food, contracts to a very small space. The alimentary canal becomes blocked up with fine leaves, or "tappan," which prevents the passage of any matter. This is one of the most remarkable characteristics of the bear. It is during this period that the female brings forth her young, generally from two to four in number. Some very remarkable stories are told by hunters of the voracity of the bear, when discovered in his den during hibernation. Then indeed he is a terrible antagonist to deal with. It is said that during an unusually severe storm, he leaves his den and ranges the wilds and forests, accompanied by the more powerful birds of prey. At those times, the fury of the storm dashes the smaller animals lifeless to the ground, and upon these he makes an abundant repast, and again retires to his rest.

Of the five species of the bear distinguished by naturalists, the grizzly (*Ursus horribilis*) is the largest, strongest, and most ferocious. Its distinguishing characteristics are, the great length of the body, which is from eight to nine feet long; the great, broad head, with a small, reddish-brown eye; the straightness of the line of forehead and nose; and the powerful jaws which, when opened, display a set of alarming teeth. The color is not uniform, being a mixture of brown, white and red. The ears are short and rounded. The forepaws are each armed with five claws, which are crooked, and have the chisel-like edge already mentioned. The claws on the hind feet are smaller, and curved to such a degree that their points form terrible lacerating instruments when the animal seizes its victim. They tear the abdomen to shreds, while the forepaws are engaged in performing the work of suffocation. All things considered, the grizzly is the most terrible and ferocious of all American animals. Even the powerful bison falls a prey to his strength, and it is said that some of the minor animals have such a dread of him, that they will not touch the carcass of anything that has been killed and left by him. Although it is not certain that he will voluntarily attack a human being, yet it is certain that he will not turn out of his way to avoid an encounter; and if once attacked, he will not quit the conflict while life lasts. He is also the most tenacious of life of all animals; so much so that his body may be riddled with bullets without producing a fatal effect, provided his heart or brain remains untouched. Even when shot through the heart he has been known to survive for hours. His haunts are the Rocky

Mountains, and the plains Eastward and West to the Pacific Ocean.

The next species, in regard to size and strength, is the polar bear *Ursus Maritimus*. It is inferior, in regard to size, only to the grizzly, and by some is considered his equal in strength. This species is distinguished by the narrowness of its head, the expansion of its muzzle, and by its dingy white hue. The soles of the feet are of great comparative length, being about one-sixth the length of the whole body. They are also covered with fur, which enables the animal to tread firmly on the ice. The polar bear is necessarily carnivorous, because vegetable food is not found in the icy regions which it inhabits. It lives on fish and seals, and is an adept at diving. When it observes the position of a seal basking in the sun, it dives into the water and swims under the surface, until it rises close to the seal, which, cut off from the water, falls a prey; as the swifter movements of the bear render escape impossible. Dr. Kane mentions the wonderful affections of the female to her cubs, from which neither wounds nor death will remove her.

Other artizan navigators have recorded their sympathies for the poor savage mother, vainly endeavoring to persuade her dead cubs to arise or to eat the food which she herself will not touch, although starving. The flesh of the polar bear is greatly esteemed as an article of food, by those inhabiting the Northern regions.

The black bear (*U. Americanus*), is distinguished by a regular convexity of its whole facial outline; from the ears to the muzzle. The coat is a glossy-black, and the average length of body from five to six feet. The limbs are far less massive than the grizzly's; the feet smaller, and the claws shorter and more crooked. Taken altogether, it has rather a mild and good humored aspect. It never attacks man, except when hard pressed. Its principle food is vegetables; but, when driven by hunger, will make an excursion to the nearest sty, and carry off a pig; which amiable propensity draws on it the marked vengeance of the backwoodsman. The black bear is passionately fond of honey, and displays a wonderful aptness in finding "bee trees." Being an excellent climber he gnaws through the trunk to the nest of the bees, and having made an aperture large enough to admit his paw, he scrapes the whole contents; honeycomb and bees into his capacious mouth. The flesh of this bear is very good, resembling pork, but with a wild flavor. The European brown bear (*U. arctos*), although similar in many respects, is larger, fiercer, and more sanguinary than the black bear. Its average length is five feet, and its weight from six to seven hundred pounds. It rarely attacks men, though if it once acquires a taste of human blood, it then makes man its especial prey. For this reason it is much feared by hunters who, when camping out, endeavor to keep him off by means of a circle of fire. The cunning of this bear, however, often defeats their purpose; for he runs to the nearest stream, and returning, rolls his dripping body over the brands until the flames are extinguished, when he attacks the party. He inhabits the mountainous regions of Asia from the Himalayas northward; and is even supposed to inhabit the extreme northwestern part of North America. There are three or four other kinds of bears, principally Asiatic, which have recently been distinguished, but they are of inferior interest to those already mentioned.

THOMAS CHILDS.

—Say nothing respecting yourself either good, bad, or indifferent—nothing good, for that is vanity; nothing bad, for that is affectation; nothing indifferent, for that is silly.

—Who is wise? He that is teachable. Who is mighty? He that conquers himself. Who is rich? He that is contented. Who is honored? He that honoreth others.

—Generosity during life is a very different thing from generosity in the hour of death. One proceeds from genuine liberality and benevolence, the other from pride or fear.

—It is an excellent rule to be observed in all disputes, that men should give soft words and hard arguments; that they should not so much strive to vex as to convince an opponent.

# The Scholastic.

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—The coming week has been called the "Great Week," the "Holy Week," the "Painful Week" and the "Week of Sorrows," because during this week the Church commemorates the great things which God has done for man through the Passion and Death of Our Saviour. All the sacred ceremonies during the week, except, perhaps, on Palm Sunday, show forth the sufferings of Our Lord, hence, they are all of a sorrowful character.

The first day of the week is known to us as Palm Sunday, on which day the Church celebrates the triumphal entry of Our Saviour into Jerusalem. When Our Lord entered Jerusalem the people of that city cut the branches of palm trees and strewed them along the path; the Church, then, in commemoration of this entry, orders the blessing of *palmes* and the distribution of them among the faithful, who are to carry them in procession. The *palmes* are also held in their hands during the singing of the Passion (which is that according to St. Matthew) to signify that the faithful partake of the triumph of Christ, by virtue of His passion and death. As we are unable, in our country, to obtain branches of the Palm and the Olive trees, green boughs, generally evergreens or laurels, are blessed in their stead.

The day on which Christ entered Jerusalem was the tenth day of the moon, on which day the Jews brought to their houses the lambs, which were to be killed and eaten on the Passover, commemorating in this manner their deliverance from the slavery of Egypt, and their passage over the Red Sea. For this reason the door of the Church is opened by knocking it with the foot of the Cross, to show us, not only the triumphal entry of Our Lord into Jerusalem, but also, that Christ, the true Paschal Lamb, by dying on the Cross redeemed us from the slavery of sin, and thus opened the gates of the heavenly Jerusalem to us. So much for Palm Sunday.

On Wednesday, Thursday and Friday evenings, the Office of *Tenebrae* is solemnly chanted by the clergy. The *Tenebrae* is simply the Matins and Lauds of Holy Thursday, Good Friday and Holy Saturday, and receives the name of *Tenebrae*, because of the darkness caused by extinguishing the candles which have been prepared for the ceremony. During these three days, the rites of the Church tell of her concern and her trouble for the Passion of Our Lord, and the sins of men. All marks of joy are laid aside. No hymns of praise are sung; the doxology is omitted at the end of the psalms; the psalms and lessons which are chanted all breathe of sorrow.

During the singing of the *Tenebrae*, six candles are

lighted on the altar, and fifteen candles are placed in a triangular candlestick on the Epistle side. These signify the light of faith preached by the prophets and Christ; of which faith the mystery of the Blessed Trinity is the fundamental article, and is represented by the triangular candlestick. Fourteen of the candles are extinguished during the repetition of the Antiphons, of Matins, and Lauds and, as the last six verses of the psalm *Benedictus* are chanted, those on the altar are put out. This is done to teach us that, on the death of Our Saviour, the Jews were wholly deprived of the light of faith. The fifteenth candle represents the light of the world, Christ; it is hidden under the altar for a short while and then brought out, still burning, to show us the resurrection of Our Lord from the dead. The darkness which shrouds the Sanctuary during the singing of the *Miserere* typifies that which spread over the face of the earth at His death; the noise made at the end of the prayer is to show the confusion of nature at the death of Christ, when the earth trembled, the rocks were rent, the graves opened and the veil of the temple was torn from top to bottom.

Holy Thursday is called, in the Roman Missal and Breviary, *The Thursday of the Lord's Supper*, as it is the day on which, at His last Supper, Christ instituted the Holy Sacrament of the Eucharist. By the French it is called *Absolution Thursday* for it was on this day that absolution was given to the public penitents. The English call it *Maundy Thursday*, from the ceremony of washing feet, called *mandatum*. We generally call it Holy Thursday.

The Mass on Holy Thursday differs from the rest of the Office. As the institution of the Holy Eucharist is celebrated, joy is expressed at the Mass by the ringing of bells, the ornaments on the Altar, and the white color of the vestments. After the *Gloria in Excelsis* no more bells are rung until Holy Saturday. This is done to honor the silence of Our Lord during His Passion, and to show the mourning of the Church for the death of her Spouse. At the Mass on this day two hosts are consecrated—one for the Mass of the day, the other to be carried in procession to a place, generally called the *repository*, where it is kept with great splendor for the Office of the next day. The Blessed Sacrament is not placed on the High Altar, in order that the devotion to the Passion may be continued without pomp and magnificence. Vespers are said immediately after Mass. When they are concluded, the Priest with his ministers divest the Altars of their coverings and ornaments, thus representing the stripping of Our Saviour of His garments. The nakedness of the Altar shows us how Christ had lost all His beauty by the torments which He endured.

The ceremony of washing the feet takes place on this day. It is called in the Rubric *Mandatum*, or the *commandment* because Christ, by His words and example, commanded it. For this reason the Superior of the Church washes the feet of the inferiors. The Pope, Kings, Cardinals and others in Catholic countries, perform this beautiful ceremony. Here at Notre Dame it is always performed.

On Good Friday, no Mass is celebrated in any part of the world. On this day, the priest consumes a host, consecrated on the previous day, and in the Office performed instead of the Mass and generally called the *Mass of the presanctified*, the Church contents herself with a bare representation of the Passion. With this end in view the lessons and tracts which contain predictions of the coming of Christ, His Passion etc., are read, and the history of the Passion according to St. John is sung, to show that the law and the Prophets were fulfilled in the Gospel. On

this day the Church offers up public prayers for all kinds of persons, Schismatics, Heretics, Jews and Pagans. The Crucifix, is exposed for adoration. This custom is as old as Christianity itself. We do not pay our adoration to the wood of which the Cross is made, but to Him who offered on it a sacrifice of propitiation for our sins.

The Mass celebrated on the morning of Holy Saturday, was in ancient times, said on the following night in honor of our Saviour's resurrection. The Altars are again covered with ornaments and new Fire is blessed to illuminate them. The Office is begun by lighting the *triple candle*, which is emblematic of the *light of Christ* and signifies that the Faith of the Blessed Trinity comes to us, from the light given us by Christ. The Paschal Candle, blessed by the Deacon of the Mass, is a figure of Christ, representing Him first as dead; the grains of incense denote the spices that embalmed Him; the lighting of the Candle show His resurrection. The lighting the lamps in the church teach the faithful that the resurrection of the head will be followed by that of the members. Twelve prophecies from the Old Testament are then read, after each of which the Celebrant reads a solemn Prayer. After the Prophecies are read the *Baptismal Fount* is blessed, and Baptism is conferred on such adults as may be prepared to receive it, after which the Litanies are sung for the newly baptized. Mass is then sung but no lights are used at the Gospel, because of the unbelief of the Apostles in the resurrection of Our Lord.

Such is a very faint outline of some of the ceremonies of Holy Week. We give them in order that the Students, who witness them the coming week, may know something concerning them. We would advise all to procure copies of "The Complete Office of Holy Week" in Latin and English, lately published by the Catholic Publication Society. As the meaning of all the ceremonies are briefly explained, it will be found useful to them, and enable them to see the beauties of the ceremonies, which the Church is about to perform.

### The Exhibition.

The Exhibition given by the Columbian Literary and Debating Club on the evening before St. Patrick's Day was very good; however, if it had not been of such great length, and if there had not been so much time lost between the pieces, it would have been better.

The music on the occasion was first class. The members of the Band play with great taste, while the orchestra is equal to that in any college in the United States. The Gillespie Choral Union appeared to better advantage at this exhibition than at any former. Though there is a little rawness in some of the voices, yet it is fast wearing away. Messrs. Kelly, O'Leary and Robertson show that they have the material in them, of which much in the line of singing can be made. So also with the other members; we mention the above names because they alone sang solos. With the cultivation which the members are receiving from their excellent master, they will make the coming June Exhibition the best, as regards vocal music, ever given at Notre Dame.

The addresses, barring that they were too long, and too many for one night's entertainment, were well written and well read, and did credit to the young men who read them. N. J. Mooney represented the Columbians, T. J. Murphy

the Seniors, D. O'Connell the Juniors, and Eddie Raymond the Minims. Master Minton pleasingly read an address in French.

The "White Horse of the Peppers" was the play of the evening. Many of the characters were played with great truthfulness and spirit; especially those taken by N. J. Mooney (Gerald Pepper); J. Soule (Colonel Chesham), H. H. Hunt (Hans Mansfelt), G. McNulty (Maurice Pepper), T. Cochrane (Darby Donohoe) and Jos. Campbell (Arthur). The other characters were taken by Geo. Crummey, T. Logan, T. Culliton, J. Lyons, J. Marks, and others, who sustained them with grace and ease. Considering the fact that most of the young gentlemen appeared on the stage for the first time, the manner in which they performed their parts is worthy of the highest commendation. However we would caution them to avoid giving us too much of the *stage Irishman, German, Yankee, etc.*

The Comic Ohio was the thing that pleased us most. The leader of the Band (Mr. J. O'Connell) was excellent, and the members (H. H. Hunt, Jos. Campbell, and some others whose names we did not learn; so they will know the reason why we do not mention them) added much to the enjoyment of the evening.

"The Smoked Miser" finished the Evening's Entertainment. Mr. Geo. Crummey took the part of Old Screw, the Miser, in a very fair manner. Had his enunciation been more distinct, it would have been well acted, for, outside of that, he played well. Mr. Mooney took the part of Old Nail, and acquitted himself well. Mr. T. Logan made a very good Captain Daring. Jos. Campbell played the part of Goliath Spiderlimb, and played it well. J. Lyons was a good Giles Sowthistle, and J. Marks took the part of the dapper little Buttons in a very pleasing style.

The Exhibition was a great success, and Mr. O'Mahony is entitled to the highest praise for his endeavors on the evening; notwithstanding the fact that scarcely one of his Society were ever on the stage before, he gave us a most pleasing entertainment.

### Art Notes.

—A beautiful statuette in silver, and a half-size statue in marble has lately been discovered on the Palatine in Rome.

—A fine marble statue of St. John at the age of fourteen, believed to be by Michael Angelo, has recently been unearthed at Pisa.

—Lady Abercrombie has painted, at the desire of the Queen, a representation of Sheila, the heroine of Mr. Black's novel of "The Princess of Thule."

—Walter Shirlaw, of Chicago, exhibited his first picture in the gallery of the Munich Kunstverein about a month ago. It is entitled, "The Trial of the Bell."

—Mr. Warrington Wood, a well-known English sculptor, residing in Rome, has just forwarded, for the next Royal Academy Exhibition, a large marble group of "St. Michael and Satan."

—Much surprise was manifested by persons here, when they saw the picture of the second "Station." When they see the third and fourth, their surprise and pleasure will be much greater.

—The casting in bronze of the fine work of art for the Maximilian Memorial, to commemorate the late unfortunate Emperor of Mexico, has just been successfully effected at the Imperial Foundry at Vienna.

—A portrait of Jefferson Davis has been added to the gallery of the War Department at Washington. This has been done under a law authorizing the collection of the portraits of the Secretaries of War during the different Federal administrations.

—A bust of the late Canon Kingsley, by Mr. Woolner, the recently elected R. A., will be placed in Westminster Abbey. The situation chosen for the bust is within Henry VII's chapel, in close proximity to the bust of Canon Kingsley's great friend, the Rev. F. Maurice.

—Corot, the artist, died on Tuesday, in Paris, at the age of 80. He was one of the first French historical painters of the day. His first work was exhibited in 1827. In grandeur, his "Christ on the mount of Olives," "Hagar in the Desert," and "Dante" are fully equal to any of Delacroix's pictures, and these he has left to the Louvre. About six months ago the artists of Paris united to present "Le Père Corot," as they liked to call him, with a large golden medal specially struck for the occasion: for, as a French paper observes, "Never has any one done more honour to Art and to his country."

—The Centennial Fountain to be erected in Fairmount Park, Philadelphia, is of grand and colossal proportion and design. The central figure represents Moses striking the rock; the staff, resting in his hand, touches a fissure whence issues a stream of water, that, flowing into a hundred different channels, entirely encircles the ragged pedestal, and falls into a gracefully constructed basin underneath. Around this central statue are grouped four other figures: Archbishop Carroll, who was commissioned with Franklin at the opening of the Revolution; Commodore John Barry, the father of the American navy; Charles Carroll, of Carrollton, Md., and Theobald Mathew, the apostle of temperance.

—The Paris Correspondent of the Springfield *Republican* says:—Mr. Healy of Chicago now has the studio here once occupied by Winterhalter, and where he painted his best pictures. I never saw so fine a room for a painter; the light is admirable. Of Mr. Healy's pictures, one of the most striking is Longfellow in an arm chair, sweet and venerable, and his little grand-daughter tipping up to his ear with a whispered message. The whole thing is charming. Another picture of interest to me is that of the young Princess of Roumania, the wife of Prince Charles. When she arrived in Bucharest, the people presented her with a beautiful costume representing the national dress, and here she is standing in it in Mr. Healy's studio. It is short, reaching only to the boots, which are of a harmonious color with the dress, and loose and simple in itself. On the opposite side of the room is the same young woman seated on a log, in a picturesque spot, holding her baby quite before her face, while she whispers in her ear, "Papa is coming," and papa is peeping through the trees in happy concert. Mr. Healy is full of humor, and makes excellent jokes, which accounts, I think, for the life-likeness of his portraits. One of these has been several times taken for the Duke de Nemours, and a friend, congratulating him on the happy effort, said: "When did the Duke sit for you?" "Oh, that is not the Duke," said Mr. Healy; "that is a sovereign." "Ah," said his friend, with increased surprise, "a reigning sovereign?" "Yes, sir; a reigning sovereign des Etats Unis," said Mr. Healy, with a twinkle in his eye and friend highly appreciating the joke, no doubt. Close beside this was a sketch of one of our greatest sovereigns, Daniel Webster, just returned from hunting (I did not know he was anything but a farmer at Marshfield), taken in 1848—the year, said Mr. Healy, that *Punch* said, "A cat may look on a King, but he must be mighty quick, now, or there will be no Kings to look at."

—The University of Notre Dame, Ind., having built a new and magnificent church and the Very Rev. Father Sorin, General Superior of the Congregation of Santa Croce, having become acquainted in Rome with the celebrated historical painter, Prof. LUIGI GREGORI, he engaged him for three years, in order to have the above church painted and decorated with classical paintings of the Roman school; and thus the United States, if not the whole of America, will have a monument of art which will be unique. Prof. GREGORI has brought with him the study he made last year of the portrait of the Holy Father, PIUS IX., who honored him with three sittings in his private library (11th, 12th, 13th and March, 1874) in presence of Monsignor DE MERODE, Monsignor PACCA, Major-Domo Monsignor Ricci, Maestro DI CAMERA, and other distinguished person of the Court, amongst whom were His

Eminence Cardinal FRANCHI, Prefect of the Propaganda Fide. Copies of this original have been made by GREGORI for Monsieur DE CORSELL, the French Ambassador; also one for Lady HERBERT, and others for the Pontifical Court. The people of Chicago have the fortune to behold this magnificent portrait that in Rome has been the admiration of all for the perfect likeness of expression which seems to speak in propria persona. Prof. GREGORI painted a life-size, full-length portrait of the celebrated Gen. Lamoriciere, Count di Montalambert, and also of the Countess, his wife. Lovers of art in Chicago and admirers of the Pope can behold the portrait that caused His Holiness one day to say, turning to his suite, "Ecco qua vedete Pio IX.—'Behold, here you see PIUS XI.'—*Chicago Tribune*.

### Musical Notes.

—Thirty-five new Operas were produced in Italy last year.

—Verdi is writing a new Opera, "King Lear" affording him a subject.

—The Orchestra of the grand Opera, Paris, numbers one hundred performers.

—Meilhac, Halevy and Offenbach have written a new Opera entitled "Le Boulangere a des Escus."

—Miss Minnie Hauck has met with great success in Berlin. Miss Hauck is, as is known, an American.

—Preparations have been made here at Notre Dame to have the Office of Tenebrae well sung the coming week.

—The German Band at the exhibition was a most laughable affair, no persons, probably, enjoying it more than our German friends.

—"The Talisman" was produced in America for the first time on the 10th of February, by the Kellogg English Opera Company.

—Rome's favorite tenor is Niccolini. He reaches the high C with a full, round tone, and phrases in the broad free style of the old school.

—The Boston Catholic Choral Society sang the oratorio of "St. Patrick at Tara" on the 17th. It was composed by the popular author, Glover.

—The Orchestra played the overture to "Zampa" and a *Pot-pourri* of Suppé at the Exhibition on Tuesday night. The overture to *Zampa* seems to be popular here.

—There is great activity manifested among the musical organizations in the College. This is right; and we wish them every success.

### Literature.

—Lectures on "Shakspeare and his Dealings with Nature," by Dr. Reid, F. G. S. are now in the press.

—Mr. William Morris has allowed his publishers to make a verbatim reprint of his early poems, entitled "The Defence of Guinevere, and other poems," and it is just ready for publication.

—Mr. Ernest de Bunsen is publishing his work on "Biblical Chronology," both in English and German. The German edition will be out very soon; it is an enlargement upon the English book, and goes into matters which the English work takes small account of, especially some lately deciphered cuneiform inscriptions.

—A novel, by the late George Sydney Smythe, the seventh Viscount Strangford, is, to be given to the World. The story is of the time of the First Napoleon. The author, was one of the leaders of the Young England party, and his "Historic Sketches" made a sensation at the time of their appearance. He was also an orator of some repute, although he spoke but rarely and his winning manners made him a great favorite in society. A brief memoir will be prefixed to the novel.

—Mr. Gladstone's reply to his opponents is styled "Vaticanism: an Answer to Replies and Reproofs." Mr.

Gladstone maintains in his new *brochure* all the positions he took up in his "Expostulation!" He is particularly complimentary to Father Newman. Of Mr. Gladstone's former pamphlet 145,000 copies have been sold, and the *Quarterly* is in a fifth edition.

—We are pleased to see that the *Monitor* and *Guardian* of San Francisco have been consolidated. Mr. Sullivan is an able Editor and he will make the *Monitor* and *Guardian* even better than the *Monitor* of other days, though it has always taken a front rank among the Journals of the day. We know of no better paper than the *Monitor*, and, now that it has united its forces with the *Guardian*, we wish the Editors and proprietors every success.

—Peter F. Cunningham and Son, of Philadelphia, announce a new Volume of Poems, by Miss E. C. Donnelly, entitled, "Domus Dei;" and also "Daily Life of the Sick," by Henry Perreyer.

—We have received from that excellent Catholic Journal, the *Catholic Union*, of Buffalo, a copy of a lecture by the Rt. Rev. Bishop Ryan, entitled, "A plea for Christian schools." Everything coming from the hands of the Rt. Rev. Doctor is worthy of attention especially anything concerning the school question. This lecture we see by the *Catholic Union* has caused a great sensation in Buffalo, and deservedly so. His statements are unanswerable; hence, nothing but abuse greeted it from the secular papers. Did they endeavor to give anything like a reasonable answer to it, they would come to the same views as the Bishop; for, in order to answer it, they must give it some study, and this study would bring them to some knowledge of what Catholics demand. The price of the pamphlet is 10 cts. for a single copy, and \$5.00 per hundred. They can be had at the office of the *Catholic Union*.

**THE TRUE AND FALSE INFALLIBILITY OF THE POPES.** A controversial reply to Dr. Schulte, by Dr. Joseph Fessler, late Bishop of St. Polten, in Austria, and Secretary General of the Vatican Council. Translated from the third edition, by permission of the Editors of the late Bishop Fessler's Works. New York: The Catholic Publication Society, No. 9 Warren, St. 1875, price 50 cts., pp. 162.

This able refutation of Dr. Schulte, has been honored by a Brief of approbation from his Holiness Pope Pius IX, and hence, all statements made by the late Bishop, can be received, not only with the deference due to his great learning and ability, but also with the assurance that there is nothing in the book, contrary to the spirit which all should bear towards Rome and the Pope. Dr. Schulte, though a learned canonist made, long before Mr. Gladstone, the assertion that the definition of Papal Infallibility had completely altered the relations between the spiritual and temporal power. His pamphlet, in which he made this and other assertions, was printed at Prague, and was greeted with every mark of approbation from the free-thinkers of Germany. *The Press of Vienna*, in particular extolled it, saying that the attacks of others against the Dogma of Infallibility "were but as the prickings of a pin in comparison with the terrible blows dealt by the mace of Dr. Shulte;" and the Prussian Government rewarded him with a professorship at Bonn. To this pamphlet, the late Dr. Fessler writes this reply. Chapter by chapter, he follows Dr. Schulte in his reasonings; and, expounding the true doctrine of Infallibility, he demonstrates the unfairness of the criticisms of the now Professor at Bonn. The small amount of space alone prevents us from making a longer notice of the book. We commend it to the attention of our readers, assuring them that, by its perusal, they will be enabled to find pertinent answers to the stock of objections usually made against the Dogma of Infallibility. The Catholic Publication Society deserve the thanks of all Catholic Americans for their enterprise in issuing, in a cheap and popular form, such a number of excellent works on this great, and for Catholics settled question.

—Kelly, Piet & Co., have in press a new edition of the Baltimore Ceremonial. We hope that they will issue it in two volumes, putting the ceremonies of low Mass in one volume and the other ceremonies in the other. We have no doubt but that most priests would prefer it in this way. The old volume was too bulky and inconvenient.

—Mr. Swinburne's volume of collected essays will be

published in about a fortnight's time. Amongst Mr. Swinburne's estimates of the work of his contemporaries are essays on Mr. Matthew Arnold, Mr. Rossetti, and Mr. Morris.

**INSTRUCTIONS ON THE JUBILEE,** and Prayers Recommended to be said in the Station Churches. Baltimore: John Murphy & Co., Printers to the Pope and to the Archbishop of Baltimore, 182 Baltimore Street, 1875, pp. 61.

This is a handy little book of instructions on the Jubilee, cheaply gotten up. In addition to the prayers and instructions, the publishers have printed the Encyclical Letter of the Pope and the Pastoral Letter of Archbishop of Baltimore. Persons will find it very convenient to make use of this book, in order to gain the indulgences of the year.

—Murphy & Co., of Baltimore have in press "The Manual of the Sisters of Charity" a collection of prayers, also "Ludovic and Gertrude" and "The Young Doctor" both by the popular Flemish novelist, Hendrick Conscience.

### Society Notes.

—The 24th meeting of the St. Stanislaus Philopatrian Society was held March 18th. After declamations, Masters Sugg and Davis were admitted to membership.

—The Philodemics, on account of the Columbian Exhibition, have had no debate this week. The exercises postponed will come off next Tuesday evening. Some good speeches are anticipated.

—The 28th regular meeting of the St. Cecilia Philomathean Association took place March 14th. At this meeting the following persons read compositions; Messrs. Arnold, Minton, and McHugh. Mr. J. Douglas O'Hara then read a humorous satire on "The B'hcys," which was well received. If "Phil Doesticks" had been present he would have been a little jealous. Master R. Downey delivered a declamation with usual taste. The Society unanimously tendered a vote of thanks to Rev. P. J. Colovin, C. S. C., for favors received on Tuesday, the 9th inst.

### Personal.

—Rev. Father Vagnier has been quite unwell for some days.

—Mr. Faxon, of Chicago, was at Notre Dame a few days, this week.

—Rev. Father Colovin preached the panegyric of St. Patrick, in South Bend.

—Prof. Gregori went to Chicago, this last week, to exhibit his portrait of the Pope.

—J. J. Fitzgibbon, of '60, was one of the speakers at the great supper in Chicago, on St. Patrick's Day.

—Rev. Father General had quite a fall last week. H. has recovered from the effects of it, to the joy of his friends,

### Local Items.

—Next week—Holy Week.

—“Vere ish dot Gim Grummey?”

—Any amount of water this last week.

—Ball-playing has begun in the Juniors.

—The floors on the corridor have been repaired.

—And now they begin to talk of base-ball again.

—Now who wants to prophesy about the weather.

—Where is that man who said that the winter was ended?

—The Ceremonies of Holy Week will be very beautiful.

—“Bud” and “Ike” are out of employment—the panic is what did it.

—Our best College Exchange is the *College Message*, published at Cape Girardeau, Mo.

—Railroad communications between Niles and South Bend were interrupted by the water.

—On Sunday last, the walking between the College and the Academy was reported as being "horrible."

—Another lot of books will be purchased for the Lemmonier Circulating Library this coming week.

—A two cent stamp is required whenever you wish to send a SCHOLASTIC away, a four cent stamp to send a Catalogue.

—The members of the boat clubs are waiting, either patiently or impatiently (we don't know which) for navigation to open, on the upper Lake.

—As nothing truly valuable can be attained without industry, so there can be no persevering industry without a deep sense of the value of time.

—None but members of the Association giving an exhibition are to remain in the Hall after an evening's entertainment. Will outsiders please make a note of it?

—Our young actors should understand that it does not add to the success of an Exhibition to say things on the stage concerning which they have not consulted their Director.

—Brothers Marcellinus, Leander, Paul, Edward and Crispinian received St. Patrick badges from Chicago from their young friend Charlie O'Connor, for which they return their most sincere thanks.

—The Seniors walked with great circumspection on Sunday last. A slip, you know, brings you to the earth in a very awkward position, and then the water last Sunday made it a little bit more awkward.

—If you put only a one cent stamp on the SCHOLASTIC which you wish to send away, it will lie at the post-office here at Notre Dame, and never reach its destination. Remember a two cent stamp is required under the new law.

—There will be a meeting of the resident Alumni in Rev. Father Colovin's room on Sunday evening, March 21st, at seven o'clock. All are requested to attend, as matters of importance will be submitted to them for consideration.

—Everybody should procure a copy of the fine lithograph of the College which has been lately executed. The lithograph represents the College as it will appear when the new wings are put up. Work on these wings will, we understand, begin this coming Spring. The price of the lithograph is fifty cents, and every body should have one in his possession. They can be had at the Students' Office.

—The Members of the Columbian Literary and Debating Club desire to return their sincere thanks to Prof. Edwards, Bros. Patrick and Wilfred, and Messrs. Maas, Pilliod, Roulliac, Baers, Lounstorf and Dryfoos for important services rendered in their recent Exhibition; and likewise to the Orchestra and Band Choral Union, without which no Society would now presume to give an entertainment in Washington Hall. Resolutions to this effect will be passed at the next meeting of the Club.

—We believe it would be an excellent thing for Catholic education if the Presidents of the different Catholic Colleges were to form an association, to meet once a year, during vacation, and discuss matters pertaining to college discipline, study, etc. We have not spoken to the authorities here about it, and hence we cannot say what is their opinion of matter. We would like to know what *The Message*, *The Index*, *The Georgetown Journal*, *The Owl*, and others, think of it.

—Our Springfield correspondent writes; "EDITOR SCHOLASTIC: Your correspondent at Springfield is well satisfied that your classic halls and sanctuums at Notre Dame have done full honors to Erin's greatest Saint; for which an humble son of Innisfail tenders you all his unfeigned gratitude. If the people of Gath and Ascalon did not hear, they must be very dormant, deaf or superlatively stupid. Great honor has been also rendered to St. Patrick in this city; thousands of his Celtic sons have passed through our streets in full military plod to marshal music. With many thanks, I am sincerely  
INNISFAIL."

—The following works have been added to the Lemmonier Circulating Library, viz.: Archbishop Manning's Reply

to Gladstone, Bishop Ullathorne's Reply to Gladstone Bishop Vaughan's Reply to Gladstone, Archbishop Spaulding's Evidences of Christianity, Spaulding's History of the Protestant Reformation, 2 vols.; Spaulding's Miscellany, 2 vols.; Bishop England's Works, 5 vols.; Smart's Horace, The Christian Trumpet, Chapman's Homer's Odyssey, Poems of the War, The Life and Speeches of Henry Clay. Arthur O'Brien presented a copy of the Circuit Rider by Eggleston and J. L. Perrea gave Coxe's Memoirs of the Duke of Marlborough, 3 vols.

—St. Patrick's day passed off very pleasantly. High Mass was sung by Rev. Father Toohey, with deacon and subdeacon, at eight o'clock in the morning. Rev. Father Colovin preached a sermon concerning which we have heard nothing but praise. In the afternoon the Band played in front of the College, in the recreation-halls, in front of the Presbytery and at the Apprentices'. They also gave the SCHOLASTIC Office a call, playing a number of pieces, among others "The Mulligan Guards" and "Come, Pretty Birds." This last is the finest piece which the Band plays, and was, at our request, performed. We wish the pretty birds would come; we are tired of this cold weather.

—A friend writes to us: "Dear Editor: As a climax to your fish story, of last week, I present the following, clipped from an Eastern paper:

"Some young men living near Muscalungo Creek, a small stream flowing into Black River Bay, near Dexter, N. Y., went to the creek, Feb. 21st, and cut holes in the ice for the purpose of fishing with hooks and lines. The instant the holes were cut, they became literally filled with bullheads, and the men began scooping them out by dozens. The next day, at noon, there were about 150 persons on the ice and others coming. It is estimated that about four tons of fish had already been taken. Two men, in three hours, took 1,000 pounds of fish from two holes twelve inches in diameter." Who comes next?

—Bright and early Monday morning our friend John came to the "den." He was pleased; a genial smile lent beauty to his face, and his voice was full of enthusiasm as he said: "Now the genial spring approacheth. The songs of the feathered denizens of the air resounded yester morn, and the angry blast of the lightning illumined the sky at eve. All this betokens the near approach of the delicate-footed spring, with green meadows and wild-flowers and purling brooks. The reign of the snow-crowned king has ended." And then if you could have heard him the morning after, when he came into our sanctum and blew his frozen hands. He wasn't poetical. He then simply said It's cold as blazes;" though how blazes can be cold, is more than we can imagine.

### Our-Door Sports.

—The following are the players in the Star of the East B. B. Club—viz.: Soule, Devoto, Ryan, Monahan, Cassidy, Kelly, Ball, Doherty and Marks.

—The 1st nine of the Excelsiors is as follows: Hayes, c.; Downey, p.; Minton, 1st b.; Murphy, 2nd b.; Perrea, 3rd b.; Gross, s. s.; Kelly, l. f.; Frazee, c. f.; Schmidt, r. f.

—McNamara, Connolly, Best, Roelle, Monahan, Pilliod, Budd, Riopelle and Fra-fra (if the young gentleman will come over and tell us how to spell his name we will give it next week) form the 1st nine of the Mutuals.

—The following persons form the 1st nine of the Mulligan Guards: Capt. and s. s., Hunt; c., Caren; p., Busch; 1st b., Ratigan; 2nd b., McKinnon; 3rd b., Campbell; l. f., Otto; c. f., O'Brien; r. f., Lambin; Substitute, Robertson.

—The Juanita nine is as follows: r. f., Culliton; c., Duffy; p., Hess; 1st b., Hayes; 2nd b., Gault; 3rd b., Graves; s. s., Logan; l. f., Crummey (J.); c. f., Seibert.

### Roll of Honor.

#### SENIOR DEPARTMENT.

M. Allen, V. Baca, F. Brady, W. Ball, J. Berringer, J. Brown, F. Bearss, R. Barrett, J. Caren, J. Crummey, G. Crummey, H. Cassidy, J. Cullen, T. Carroll, M. Clarke, W. Canavan, F. Devoto,

W. Doherty, R. Doherty, J. Devine, P. Egan, B. Evans, J. Ewing, M. Foley, C. Favey, J. Flaherty, T. Grier, J. Gallagher, J. Gillen, G. Hoyt, C. Hess, A. Hess, J. Handley, T. Hansard, J. Hogan, F. Hebard, W. Hughes, J. Kennedy, S. Kennedy, J. Kopf, M. Keeler, J. Kelly, F. Kelter, J. Larkin, P. Lawrence, R. Maas, E. Maas, F. Montgomery, W. McGavin, T. Murphy, J. Mathews, E. Monahan, E. McLaughlin, Peter Mattimore, Patrick Mattimore, A. Mohan, J. Ney, T. O'Leary, C. Otto, J. O'Connell, C. Proctor, T. Pugh, G. Roulhac, W. Ryan, J. Rudge, M. Regan, P. Skahill, F. Schlink, P. Shaul, W. Stout, J. Soule, J. Thornton, J. Verment, C. Walters, R. White, J. Whalen, C. Weity.

## JUNIOR DEPARTMENT.

A. Buecker, A. Betcher, G. Budd, A. Burger, J. W. Connolly, E. Courtney, J. Colton, J. Dore, R. Downey, L. Evers, F. E. Foxen, J. French, F. Frazee, W. Edwards, J. Egbert, J. T. Foley, G. J. Gross, J. Griffith, E. Gramling, J. S. Hayes, C. Hake, C. Hitchcock, M. Kramer, P. Kelly, J. P. Kurtz, H. Korty, W. Kreigh, C. V. Larkin, A. Leiteit, J. Leiteit, C. E. Leonhardt, G. J. Lonstorf, J. Lynch, J. McIntyre, T. McNamara, R. McGrath, J. P. McHugh, H. McGuire, J. Minton, M. J. Murphy, G. Nester, C. Ottoway, D. J. O'Connell, L. Pilliod, H. W. Quan, E. Stichtenoth, L. Smith, J. A. Smith, W. Smith, G. Sugg, T. J. Solon, C. Treanor, C. Walsh, H. Weber, C. J. Whipple, J. E. Wood, G. Woodward, F. J. Weisenburger, E. Washburn, F. Rosa, W. Fawcett, T. Quinn, J. D. O'Hara, O. Meyer, J. Buckles, R. J. Walker.

## MINIM DEPARTMENT.

Michael McAuliffe, Francis Carlin, Walter Cunningham, Ralph Golsen, Otto Lindberg, Samuel Goldsberry, Robert Haley, Colly Campau, Joseph Carrer, Clement Moody, John Dusfield, Albert Bushey, Francis Campau, Hugh Colton, Charlie Bushey, William Lindsey, Louis Goldsmith.

## Class Honors.

## FOR THE WEEK ENDING THURSDAY, MARCH 18.

## LANGUAGES AND FINE ARTS.

LAW CLASS—P. H. Skahill, R. Staley, H. Hayes.

MEDICINE CLASS—E. McPharlin, G. Crummey, J. O'Connell.

CIVIL ENGINEERING CLASS—C. Proctor.

GERMAN CLASS—G. Roulhac, A. Schmidt, W. Schultheis, C. Whipple, J. Golsen, E. Sugg, P. Guilloz, W. Nelson, G. Sugg, C. Welty, J. Soule, J. Connolly, J. Dryfoos, J. Marks, A. Leiteit, W. Ball, H. McGuire, J. Wood, M. Kramer, P. Shaul, J. Kurtz, G. McNulty, C. Robertson, H. Korty, E. Gramling, E. Stichtenoth, C. Larkin, J. Berringer, J. Leiteit, E. Raigan, W. Roelle, F. McGrath, H. H. Hunt, E. McPuarlin, J. Lyons, R. McGrath, M. Egan, J. Rudge, T. McNamara, J. Grace, H. Sickie, W. Byrne, F. Carlin, R. Golsen, E. Washburn.

FRENCH CLASS—W. Morris, G. Gross, J. Minton, L. Best, J. Delvecchio, V. McKinnon, J. F. O'Connell, J. D. O'Hara.

DRAWING CLASS—J. Kurtz, J. Carrer, E. G. Graves, R. McGrath, P. Lawrence, A. Schmidt, J. Obert, A. Leiteit, J. Leiteit, J. Lambin, J. Culien, C. Proctor, G. Sugg, E. Courtney, R. Golsen, E. Raymond.

TELEGRAPHY CLASS—J. Wood, W. Stout, W. Hughes, T. Carroll, J. McLutre, T. Logan, E. Ayers, W. Jenkins, J. Retz.

MUSIC CLASS—T. Culliton, G. Hoyt, W. S. Dryfoos, H. Cassidy, W. Ball, J. Kurtz, W. Schultheis, W. Nelson, J. Campbell, G. Frauenkuecht, E. Sugg, G. Sugg, A. Lonstorf, C. Leonhardt, T. O'Leary, C. Clarke, M. Clarke, T. Quinn, J. Thornton, T. F. Gallagher, J. Gillen, W. Stichtenoth, W. Morris, C. Robertson, H. Sickie, G. Gross, J. Colton, J. Lynch, J. Dryfoos, R. Maas, F. Hoffman, M. Murphy, J. Delvecchio, P. Guilloz, F. McGrath, A. Schmidt, G. Roulhac, J. Lyons, W. Byrne, J. McHugh, N. S. Dryfoos, J. Crummey, A. Hess, L. Pilliod, R. Doherty, E. Maas, W. Armstrong, J. O'Connell.

BAND—P. Guilloz, G. Roulhac, T. O'Leary, G. Crummey, T. Logan, H. Hunt, J. Kennedy, F. O'Brien, E. J. McLaughlin, T. Cochrane, J. Campbell.

VOCAL MUSIC—N. Mooney, J. Brown, G. Kelly, G. Quinn, E. Riopelle, F. Foxen, T. O'Leary, F. Devoto, J. D. O'Hara.

MINIM DEPT.—Hugh Colton, Albert Bushey, Francis Campau, Peter D. Nelson, William Lindsey, William Van Pelt, Harry Ordway, William Cash, Charlie Bushey, Sylvester, Bushey.

—L. Pilliod deserves special mention for excellence in music.

## List of Excellence.

[The Students mentioned in this list are those who have been at the head of the Classes named during five consecutive weeks, and whose conduct has been at least satisfactory.—DIRECTOR OF STUDIES.]

2ND SR. ARITHMETIC—W. Canavan. 2ND SR. GRAMMAR—W. Canavan.

## Chapel of Our Lady of Lourdes.

## TO BE ERECTED IN MEMORY OF REV. A. LEMONNIER, C. S. C.

A Friend of Father Lemonnier.....	\$25 00
Master M. Egan, Manister, Mich.....	2 00
Master F. Wilhelm, Defiance, Ohio.....	1 00

## SAINT MARY'S ACADEMY.

## ADDITIONAL ARRIVALS.

Miss E. King,..... Grand Rapids, Michigan.

" J. Andrews,..... Chicago, Illinois.

—The French Recreations, are unusually lively of late.

—Professor Gilmartin, favored St. Mary's with a visit last week.

—A beautiful piece of embroidery—(a souvenir of *aunti-quated* affection) was shipped on the M. C. R. R. not long ago.

—Miss Kate Morris, of the sunny South, took her first sleigh-ride the other day. She has probably never passed a winter in the land of snows before.

—A prize, in the Junior Department, has been offered by Very Rev. Father General for the most perfect recitation of Miss E. C. Donnelly's beautiful poem "The Sisters."

—In the St. Eusebia's Literary Society a synopsis of the matter treated in the last previous meeting, was required from the members. Miss Emma York, and Miss Ada Walsh, acquitted themselves admirably.

—The Class in Book-Keeping are making rapid progress. The following young ladies, deserve great praise in this branch—the Misses L. Ritchie, M. Dunbar, L. Wyman, L. Harris, J. Bennett, M. Quill, and L. Kelly.

—The members of St. Teresa's Literary Society elected Miss Anna T. Clarke, as their Vice-President, in the place of Miss L. Bradford, the former esteemed occupant of that office and who, much to the regret of all, left St. Mary's in February. This Society, at their last meeting, read Father Burke's admirable lecture on the National Music of Ireland.

—Miss Lulu Henrotin has finished a group of very tempting apples, with a landscape background. All the apples studied carefully from the life.

—The Oral Class has gone into full operation. Every Thursday afternoon all the pupils of the Art Department meet in St. Luke's Studio to give oral explanations of the principles contained in the elementary studies. The results of this oral training cannot be too much prized. The General Classes already feel the beneficial effects of accuracy thus secured. We visited the Junior Department during the hour for the General Class, on the 15th with surprise and pleasure at the answers given in concert, and the order, cheerfulness and vivacity, displayed by the pupils.

## TABLET OF HONOR.

## FOR THE WEEK ENDING MARCH 14.

## SENIOR DEPARTMENT.

For Politeness, Neatness, Order, Amiability, Correct Deportment and strict observance of academic rules, the following young ladies are enrolled:

Misses M. Walker, A. Curtin, M. Wicker, L. Ritchie, E. Haggerty, A. Lloyd, J. Locke, J. Kearney, R. Green, A. Smith, A. Clarke, J. Fanning, H. Foote, M. Riley, E. Dennehy, K. Joyce, J. Stimson, A. St. Clair, A. O'Connor, A. Walsh, L. Ritchie, L. Wyman, J. McGuire, E. York, A. Dilger, F. Dilger, J. Bennett, M. Faxon, E. Dougherty, J. Nunning, B. Wade, M. Julius, M. Dunbar, L. Johnson, M. Brady, S. Harris, C. Woodward, M. Walsh, K. Hutchinson, M. Quill, R. Neteler, K. Morris, P. Gaynor, L. Henrotin, E. Quinalan, J. Kreigh, P. Klarr, A. Byrnes, J. Pierce, B. Spencer, K. Spencer, M. Bryson, E. Mann, A. Duncan, M.

Carlin, M. Shiel, K. Casey, T. Gaynor, M. O'Mahony, E. O'Connor, M. and E. Thompson, H. Russell, S. Moran, M. Hutchinson, S. Edes, I. Edes, N. McFarlane, D. Cavenor, S. Reising, L. Gustine, L. Ryan, F. and G. Wells, L. Johnson, E. Colwell, E. Pierce, C. Maigrey, L. Bosch, G. Hill, L. Schwass, M. Quinn, S. Swalley.

## JUNIOR DEPARTMENT.

Misses B. Wilson, M. O'Connor, M. Cravens, M. Pritchard, M. Ewing, A. Cullen, B. Golsen, M. Reynolds, J. Brown, S. Cash, L. Kirchner, N. McGrath, A. Goeway, M. Hogan, L. Hutchinson, L. Walsh, H. Kraus, M. Hoffman, E. Lappin, C. Orr, M. Redfield, M. Derby, K. Hudson, M. Bell.

## MINIM DEPARTMENT.

Misses A. Ewing, N. Mann, I. Mann, C. Hughes, E. Simpson, R. Goldsberry, Y. Mier, L. and A. Schnurrer.

## ACADEMIC COURSE.

## HONORABLY MENTIONED IN FRENCH LESSONS.

1ST CLASS, 1ST DIV.—Misses M. Walker, J. Kearney.

2ND DIV.—Misses M. Poquette, F. Dilger, J. Kreigh, L. Tinsley, E. Thompson, J. Stimson, S. and A. Harris, N. McGrath, B. Wilson, K. Joyce.

2ND CLASS, 1ST DIV.—Misses A. Clarke, B. and K. Spencer, K. and M. Hutchinson, H. Russell, L. Ritchie, P. Gaynor, A. McGrath.

2ND DIV.—Misses M. Wicker, E. Haggerty, R. Canoll.

3RD CLASS—Misses J. Fanning, G. Walton, A. St. Clair, J. Bennett, L. Arnold, M. Carlin, C. Woodward, M. and A. Walsh.

## CONSERVATORY OF MUSIC.

## HONORABLY MENTIONED IN INSTRUMENTAL MUSIC.

CLASS IN HARMONY—Misses Spier, E. Quinlan, R. Green, A. Smith, H. Foote.

THEORETICAL CLASSES—Misses A. T. Clarke, J. Nunning, A. Byrnes, M. Faxon, E. Dennehey, A. St. Clair, L. Henrotin, K. Hutchinson, C. Maigrey, S. and I. Edes, S. Moran, S. Swalley, H. Parks, L. Johnson, M. A. Roberts, J. Stimpson, C. Woodward, B. and M. Siler, C. Morgan, E. Thompson, B. Wilson, E. Dougherty, H. Kraus, L. McKinnon.

1ST PIANO CLASS—Misses E. Quinlan, R. Spier, H. Foote, A. Smith.

2ND DIV.—Misses B. Spencer, R. Green.

2ND CLASS—Misses J. Kreigh, J. Nunning.

2ND DIV.—Misses K. Hutchinson, J. Kearney, K. Greenleaf, M. Julius.

3RD CLASS—Misses A. Harris, B. Wilson, L. Wyman, A. Byrnes, S. Harris.

2ND DIV.—Misses E. Dennehey, A. St. Clair, M. Hutchinson, M. Cravens, G. Wells, C. Morgan, L. Kirchner, L. Tinsley, L. Henrotin, M. Koch, J. Stimpson.

4TH CLASS—Misses J. Locke, A. Dilger, A. T. Clarke, A. Duncan, M. Faxon, E. Haggerty, T. Wells, D. Cavenor, J. Bennett, H. Kraus.

2ND DIV.—Misses M. McKay, F. Dilger, L. McKinnon, B. Golsen, M. A. Roberts, M. Redfield, H. Russell, K. Joyce, L. Hutchinson.

5TH CLASS—Misses E. Thompson, A. O'Connor, L. Johnson, A. Allen, E. Botsford, A. Cullen, L. Ritchie, M. Bryson, S. Reising.

2ND DIV.—Misses L. Gustine, A. Walsh, H. Peak, C. Woodward, M. and L. Walsh, E. Lange, R. Canoll, C. Orr, J. Andrew.

6TH CLASS—Misses H. Parks, P. Gaynor, E. Lappin, N. McAuliffe, A. Goeway, S. Hole, B. and M. Siler, M. O'Connor, N. McGrath, E. Dougherty, M. Reynolds, A. McGrath, S. Swalley, A. Smith.

2ND DIV.—Misses E. Simpson, S. Edes, L. Brownbridge, L. Ryan, M. Brady, M. Quill, R. Neteler, K. Casey, E. Pierce, M. Gaynor.

7TH CLASS—Misses E. Edes, J. Brown, E. York, M. Dailey, C. Maigrey, M. Anthony, S. Cash, L. Kelly, L. Schwass, K. Morris, L. Bosch, Miss King, E. Colwell.

8TH CLASS—Misses K. Hudson, A. Ewing, M. Bell.

9TH CLASS—Misses C. Hughes, R. Goldsberry.

10TH CLASS—Misses M. Hoffman, M. Derby, A. Peak, Y. Mier.

HARP CLASS—Misses M. Wicker, M. Walker.

We hope the young ladies are *diligent*; but some names are missing.

1ST GERMAN CLASS—Misses J. Nunning, M. Faxon, L. Dennehey, S. Harris, L. Kirchner, M. Schultheis.

2ND DIV.—Misses L. Bosch, R. Neteler, A. O'Connor.

2ND CLASS—Misses M. Dunbar, L. Kelly, M. Julius, S. Reising, H. Kraus, E. Botsford.

3RD CLASS—Misses H. Peak, B. Wade, L. Walsh.

—An esteemed friend, at St. Joseph's Mission, writes: "EDITOR SCHOLASTIC:—St. Patrick's Day has come, been celebrated, and gone in the same way as its predecessor, to be only thought of as something in the past. Old probabilities was on the rampage the whole day, and did no small share to mar the expected pleasure and the tributes of respect, which Erin's children, ever and always, wish to bestow on the Feast of Ireland's holy Apostle, the great and glorious St. Patrick. Every Irishman, wherever he is on that day, whether under the burning sun of the tropics or amid the snows of the Arctic regions; whether in the wilds of Australia or in the forests of America; on the shores of the Atlantic or Pacific, he thinks of "Auld lang syne," and revisits, in spirit, the land of his childhood, and the home of his fathers. At an early hour, Mass was celebrated by Rev. John Ford P. P., who, afterwards, delivered a fine logical, well-worded and appropriate panegyric of the life and virtues of St. Patrick. He forcibly impressed on the minds of his hearers, the honor which every Irishman should have for the great Apostle, St. Patrick. He said the conversion of Ireland was remarkable in many ways; the conversion of the people was quick, and effected without bloodshed, and the faith, once planted in their hearts, has never to this day, been extinguished.—AN IRISHMAN, OR ONE OF THE MACS.

## Wit.

Wit is "the triumphant discovery of such an unexpected relation between ideas as will excite surprise, but no other emotion." If the discovery discloses something beautiful or sublime, we perceive no wit in it, for our minds first contemplate the beauty or sublimity. Again if it discloses something useful, we do not consider it as wit; it must excite surprise merely. A person may become witty by thought and study, but to a great many, it is natural. Those who are really ready-witted are never at a loss for something witty to say. It comes to them naturally. They must have acuteness of thought, and a quick delivery. The slow wit, on the other hand, requires time to study it out, but it seems that it is as effective as the ready wit if not more so. The ready wit from his quickness often says things intended to be witty, which contain no wit. The slow wit generally thinks it out well, and his saying when it does come, carries weight. A man, to become witty, requires a sound mind stored with knowledge. If he has not this quality, his wit will not amount to much. Anyone may be witty at times, but when one relies on his wit to strengthen arguments and to vanquish an adversary it must be supported by sound sense. Wit is a powerful weapon when handled well, but, if used carelessly, it becomes dangerous. It is not well to be always trying to say something witty. A man who attempts to be witty at all times, will often overlook good and noble sentiments in his endeavor to find a witty one.

H. J. R.

1<sup>ST</sup> JR. CLASS—Misses I. Mann, K. Hudson, M. Bell, C. Hughes, and E. Simpson.  
2<sup>ND</sup> JR. CLASS—Misses R. Goldsberry and Y. Mier.

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CHARTERED IN 1844.

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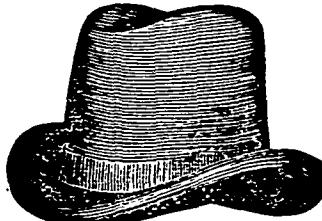
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On and after Sunday, Dec. 1, 1874, trains will leave South Bend as follows:

*GOING EAST.*

- 2.35 A. M. (No. 8), Night Express, over Main Line, Arrives at Toledo, 10:20; Cleveland, 2:45 P. M.; Buffalo, 8:55 P. M.
- 10.12 A. M. (No. 2), Mail, over Main Line; Arrives at Toledo, 11:57 P. M.; Cleveland, 9:50
- 11.57 A. M. (No. 4), Special New York Express, over Air Line; Arrives at Toledo, 5:25; Cleveland, 9:40 P. M.; Buffalo 4:20 A. M.
- 9.11 P. M. (No. 6), Atlantic Express, over Air Line. Arrives at Toledo, 2:40; Cleveland, 7:05; Buffalo, 1:10 P. M.
- 8.00 P. M. (No. 10) Toledo Express, Main Line. Arrives at Toledo, 2:30 A. M., Cleveland 7:05 A. M., Buffalo 1:10 P. M.
- 5.44 P. M. [No. 70], Local Freight.

*GOING WEST.*

- 3.18 A. M. (No. 3), Express. Arrives at Laporte, 4:15; Chicago 6:30 A. M.
- 5.24 A. M. (No. 5), Pacific Express. Arrives at Laporte, 6:15 Chicago, 8:30 A. M.
- 6.31 P. M. (No. 7), Evening Express, Main Line. Arrives at Laporte, 7:30; Chicago, 10 P. M.
- 5.44 P. M. (No. 1), Special Chicago Express. Arrives at Laporte 6:35; Chicago, 9.
- 8.00 A. M. (No. 9), Accommodation. Arrives at Laporte 8:55 A. M., Chicago 11:10.
- 9.15 A. M. [No. 71] Local Freight.

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TRAIN.	LEAVE.	ARRIVE.
Omaha, Leavenworth and Atchison Express,	10:13 a m	3:30 p m
Peru Accommodation,	5:00 p m	9:30 a m
Night Express	10:30 p m	6:15 a m

**Michigan Central Railroad.**

**WINTER ARRANGEMENT.**

Taking effect December 27th, 1874.

**Going East.**

Trains.	Leave Chicago.	Leave Niles.	Arrive at Detroit
Mail	5 00 a m	9 02 a m	5 45 p m
Day Express	8 30 a m	11 47 a m	6 30 p m
Accommodation	3 35 p m	7 35 p m	8 45 a m
Atlantic Express	5 15 p m	8 55 p m	3 50 a m
Night Express	9 p m	12 45 p m	8 00 a m

**Going West.**

Trains	Leave Detroit.	Leave Niles.	Arrive at Chicago.
Mail	7 00 a m	4 05 p m	8 05 p m
Day Express	10 20 a m	5 20 p m	9 00 p m
Accommodation	1 50 p m	6 30 a m	10 35 a m
Evening Express	5 40 p m	2 30 a m	6 30 a m
Pacific Express	10 00 p m	5 00 a m	8 30 a m

**NILES AND SOUTH BEND DIVISION.**

Leave South Bend—8 a m., 3 p m., 6:30 p m., \*9 a m., \*7 p m.  
Arrive at Niles—8:45 a m., 3:55 p m., 7:10 p m., \*9:40 a m., \*7:40 p m.  
Leave Niles—6:30 a m., 9:30 a m., 5:10 p m., \*8 a m., \*5 p m.  
Arrive at South Bend—7:15 a m., 10 a m., 5:55 p m., \*8:40 a m., \*5:40 p m.

**NOTRE DAME STATION.**

**Going East, via Niles.**

Depart—8:07 a m., 6:38 p m., \*9:07 a m., \*7:07 p m.  
Arrive—7:07 a m., 9:42 a m., 5:46 p m., \*8:32 a m., \*5:32 p m.

**Going West, via Niles.**

Depart—3:10 p m. Arrive—9:42 a m.

**Trains marked thus \* + run Sunday only.**

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St. Louis and Springfield Express, via Main Line	*9:40 a.m. *8:10 p.m.
Kansas City and Denver Fast Express, via Jacksonville, Ill., and Louisiana, Mo.	*12:30 p.m. *2:50 p.m.
Wenona, Lacon and Washington Express (Western Division)	*12:00 p.m. *2:50 p.m.
Joliet Accommodation, St. Louis, Springfield, Texas and New Orleans Lightning Express, via Main Line,	*4:30 p.m. *9:20 a.m.
* Except Sunday. + Except Saturday.    Daily. § Except Monday	19:45 p.m. 17:30 a.m.
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3rd train " " 9:00 p.m. | " " 11:30 p.m.\*

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\*Second day.